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Kôjirô YOSHIKAWA
Tamaki OGAWA

Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

I. Sorrow at the Passing of Time : The Theme of
the Nineteen Old Poems of the Han, Part II.

Kojiro YOSHIKAWA, Kyoto University.

Sorrow at the passing of time, which is the principal theme throughout the Nineteen Old Poems in the *Wen hsüan*, is expressed in group II of the poems as the sorrow of one who once had happiness in the past and has now lost it in the stream of time. Lines depicting the happiness of the past are paralleled by those complaining of the unhappiness of the present. While group I of the poems treats the sorrow which occurs from the fact of time itself passing, as the author has pointed out in Part I of this study, this is the sorrow for the time which has passed. Nos. 2, 7 and 16 are good examples. No. 8, being a variant case, expresses the fear of frustration in the future. No. 5 is rather exceptional; though it laments the fate of a widow, the lamentation arises merely as a reaction to the present situation, and is unconcerned with time either passing or passed. In addition the author has provided, in connection with the legend of Ch'i-liang's widow 杞梁妻 which appears in No. 5, some material which may have been

neglected by previous scholars.

In the above mentioned poems, both those in group I and those in group II, sincerity and good will between human beings is often regarded as a hoped-for remedy to sorrow, constituting a secondary theme of these poems. Such expectancy of relief, however, is seldom found in the poems in group III, which the author will analyze in the third part of this study as dealing with the sorrow of death.

II. A Study of the Funeral Songs in the *Wen hsüan*.

Tomoyoshi IKKAI, Kyoto University.

There are generally two theories regarding the first appearance of *wan-ko* 挽歌 or funeral songs in Chinese literature, some scholars tracing them back to the *yü-pin* 虞殯 song mentioned in the *Tso chuan* (Duke Ai 11), others to the two songs sung by the followers of T'ien Heng 田橫 at the beginning of the Han dynasty. These two songs, entitled "The Dew on the Garlic Leaf" 薤露 and "The Graveyard" 蒿里, were set to music by Li Yen-nien 李延年 in the time of Emperor Wu of the Han and were included among the *yüeh-fu* songs of the period. The oldest song which bears the title *wan-ko*, however, is that by Miu Hsi 繆襲 of the Wei dynasty included in the *Wen hsüan*, ch. 28, which also includes three poems with this title by Lu Chi of the Chin dynasty and one by T'ao Yüan ming. (The collected works of T'ao Yüan-ming also include two other poems entitled *wan-ko*.) These funeral songs in the *Wen hsüan* have certain characteristics which distinguish them from the other funeral songs of the same and succeeding eras. One is that all seem originally to have been parts of sets of songs made up of three songs each. In general the first song dealt with the carrying of the coffin from the house, the second with the journey to the graveyard, and the third with the interment, though the content of T'ao Yüan-ming's songs does not follow this neat division. Another is that, while other funeral songs lament the death of a

specific person, these songs deal with the death of human beings in general. In them the poet himself speaks for the deceased person, a device not found in other funeral songs. The present study attempts to trace the development of the funeral song genre from its beginnings through the period of the Six Dynasties, paying particular attention to the songs of this type by T'ao Yüan-ming.

III. The Life and Literature of Lu Chi 陸機, Part II.

Kazumi TAKAHASHI, Ritsumeikan University.

The literary accomplishments of Lu Chi were epoch-making in a number of respects. He took the *lien-chu* 連珠 or "strung-pearl" form, which had developed in the Han dynasty as a series of political aphorisms put together in parallelistic style, and raised it to the level of pure literature, using almost every conceivable type of metaphorical device in his fifty poems in the *lien-chu* style. In the field of *fu* writing he combined the Han style of descriptive *fu* with the emotional and introspective style of *fu* which had begun to develop during the Wei dynasty, creating a new form in which the world of nature and that of the human spirit were brought into a beautiful and striking harmony. In the formal development of the *fu* he was also responsible for creating the parallelistic and rhythmical style which became characteristic of the so-called *p'ai-fu* 排賦 of later periods. The parallelism of his *fu* in particular, based upon a pairing of images from the natural and human worlds, is not simply a superficial, decorative device of rhetoric, but a vehicle for philosophical expression. This method of expression, in which the natural and human worlds are placed in correspondence, has had an incalculable influence upon later literature.

Among the other innovations of his *fu* is the extended work of literary criticism, the *Wen fu* 文賦 or "Art of Letters". This work discusses in abstract terms the psychological process of literary creation, but by considering the literary trends of Lu Chi's own time, we may discover concrete examples of the type of works upon

which his theories are based and toward which his criticisms are directed. Thus not only in the political world but in the literary world as well, Lu Chi was engaged in a conscious struggle against the conditions of his time. This desire to remake the reality which he faced led to tragic consequences in political life, but in the field of literary endeavor it produced results which were outstanding in their time and which have not lost their value and interest even today.

IV. The Short Stories of Shen Ya-chih 沈亞之 (782?-831?). Chinari UCHIYAMA, Niigata High School.

Shen Ya-chih, an impoverished descendent of the southern aristocracy, is mainly famous as a poet, though he also wrote a number of works of prose fiction. His fiction may be divided into three groups according to the periods in which it was written. In the period before Shen Ya-chih passed his *chin-shih* examination (814), when it was his ambition to become an historian, he wrote the stories entitled "Biography of Hsi-tzu" 喜子傳 and "Biography of Feng Yen" 馮燕傳, employing the biographical form and a clear, simple style to describe men who are caught in a dilemma. His style in this period is markedly influenced by that of Han Yü, his teacher. The period from the time he passed his examination and became an official until 829 when, having advanced in the bureaucracy and become involved in a political dispute, he was sent into exile, constitutes the second phase of his work, during which his style undergoes a definite change. From this period date the stories *I-meng-lu*, 異夢錄 *Hsiang-chung yüan-chieh*, 湘中怨解 *Ch'in-meng-chi* 秦夢記 and others, all dealing with love, music or dance, especially as they appear in dreams. They are romances of a fantastic nature and include large numbers of lyric poems woven into the texts. The influence of the poets Yüan Chen 元稹 and Po Chü-i 白居易 is most noticeable in his work of this period. The third

period, from the time of his exile to present day Hupeh until his death two years later, is represented by the story entitled "Biography of Kuo Ch'ang" 郭常傳, in which the author, through the biography of a doctor, attacks the corruption of the bureaucratic world of his day. Thus Shen Ya-chih in his works moved from simple biography to romance and fantasy, and in the end returned to satirical portrayals of the contemporary world. He lived at a time when the T'ang romance had reached its peak of development and had begun to decline, and his own works may be said to reflect this process.

V. Introductory Remarks on the Novels of Mao Tun 茅盾.
Tomio YOSHIDA, Kyoto University.

The outstanding characteristic of Mao Tun's novels is the fact that they invariably take as their principal theme the "condition of the times" in China. The work *Fu shih* 腐蝕, for example, written in the form of a diary, which at first glance appears to be a psychological novel, is actually centered not about the inner development of its heroine, but about the dark reality of China around the year 1940 in which she lives. Thus as a writer Mao Tun seems less interested in depicting the joys and sorrows of ordinary human beings, which might transcend the boundaries of time and place, than in describing the objective world of reality which surrounds individuals of a particular time and place. His novels, even the less successful ones, give an impression of weight and importance, no doubt because of the clarity with which the author has observed the troubled conditions of modern China. For this reason his works have commonly been called novels of critical realism. But because of this emphasis upon depiction of period and environment, the characters in his works remain for the most part representations of abstract ideas, displaying little development and lacking in any qualities which might convey the author's warmth of feeling. This must be counted one of the defects of Mao Tun's works.

REVIEWS :

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